




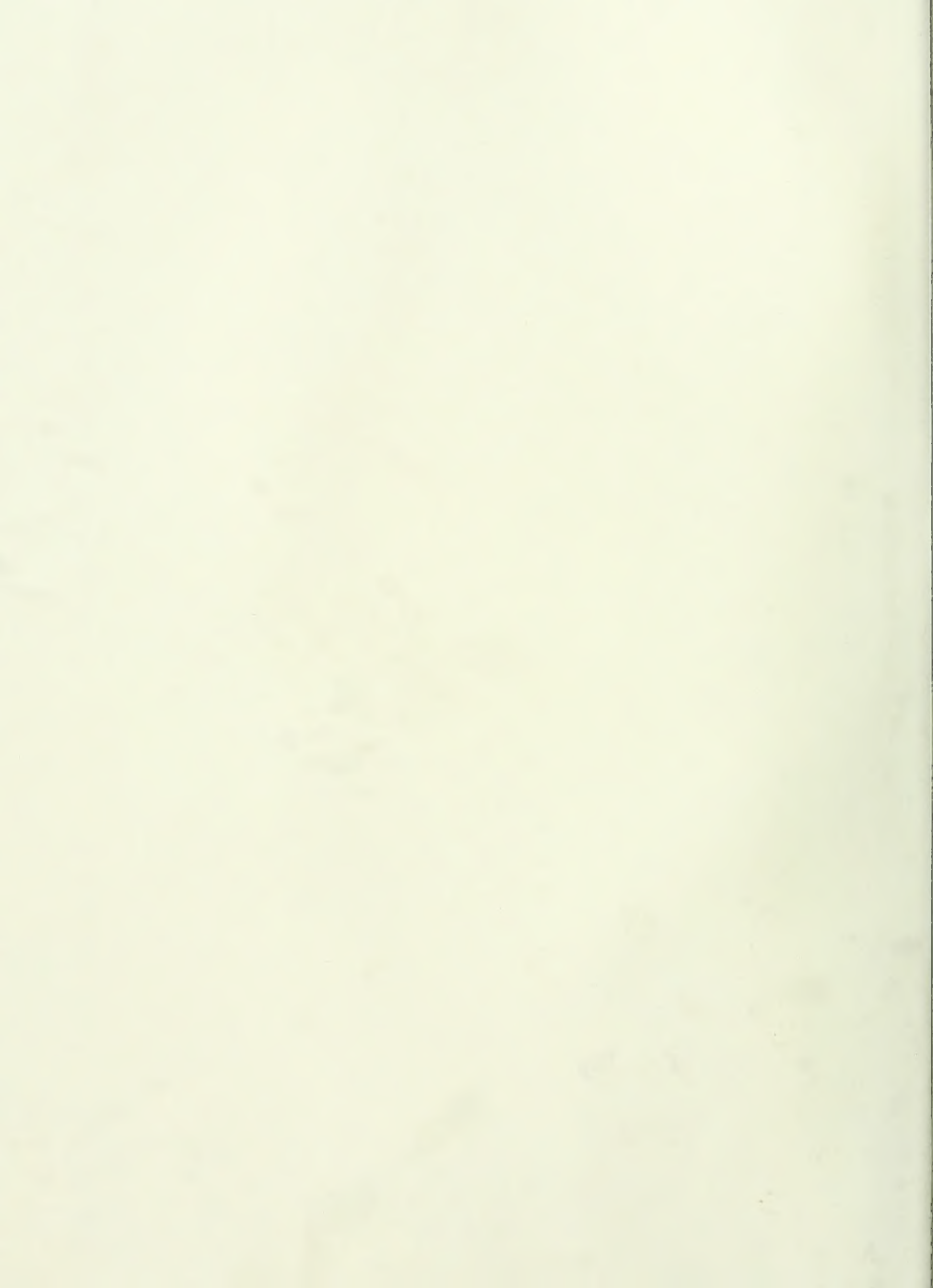
MT
885
B67
1890z
c.1





Digitized by the Internet Archive
in 2010 with funding from
University of Toronto

<http://www.archive.org/details/vocalises00bord>





No. 2254

BORDOGNI

12 VOKALISEN

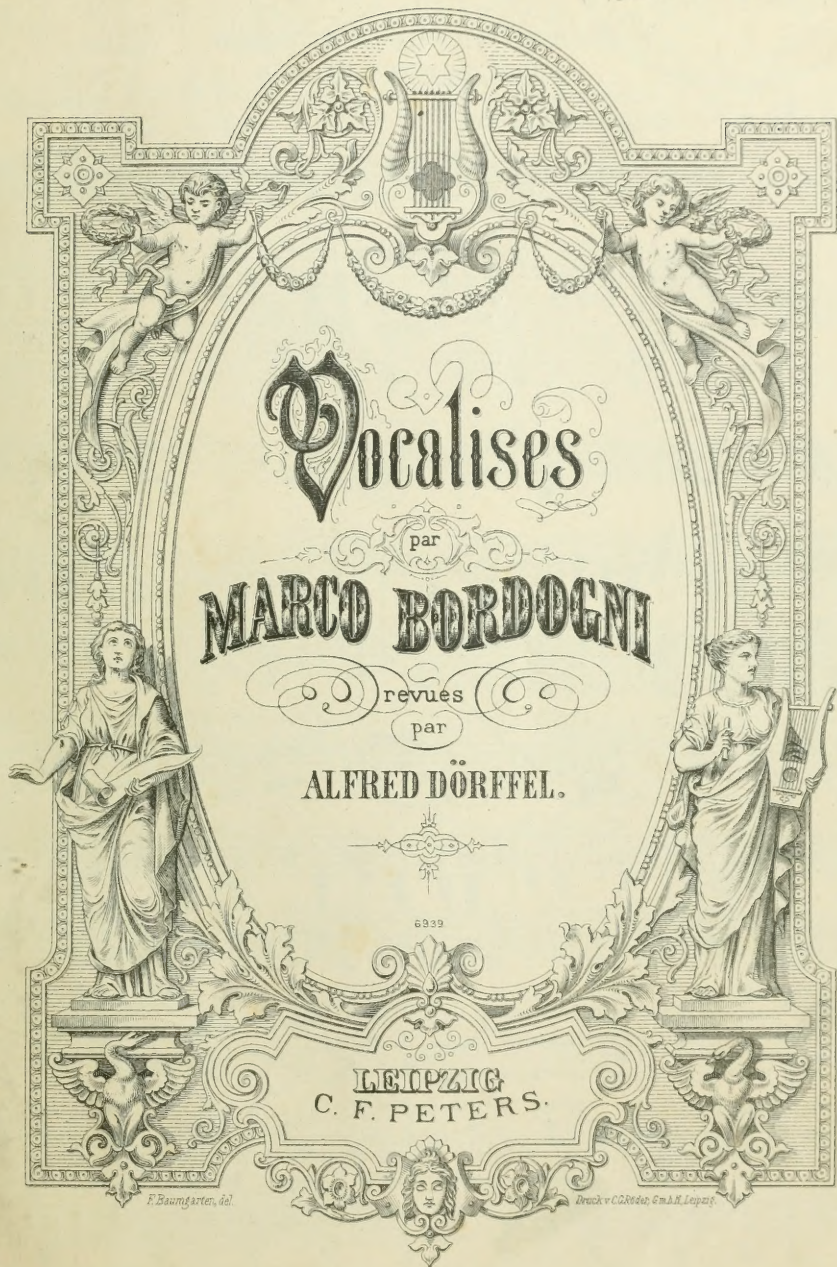
Mezzo=Sopran

MT
885
.B67
1890z
c.1
MUSI



Presented to the
LIBRARY of the
UNIVERSITY OF TORONTO
from
the estate of
GIORGIO BANDINI

MUS 54 80



F. Baumgarten, del.

Druck v. C. G. Röder, G. M. H. Leipzig.



VOCALISES

dont 6 avec paroles italiennes.

POUR MEZZO-SOPRANO.

M. Bordogni.

1.

Larghetto. ($\text{♩} = 63$.)

VOCALIZZO.

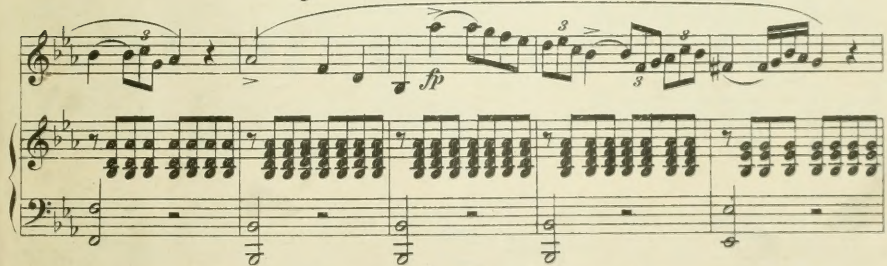
PIANO.

The musical score consists of five systems. Each system has a vocal line (VOCALIZZO) and a piano accompaniment (PIANO). The vocal line is written in treble clef, and the piano accompaniment is written in grand staff (treble and bass clefs). The key signature has one sharp (F#). The time signature is 3/4. The tempo is Larghetto, with a quarter note equal to 63 beats per minute. The score includes dynamic markings such as *dolce* and *f*. Breath marks (commas) are placed in the vocal line to indicate where to take breath. The piano accompaniment features arpeggiated chords and moving bass lines.

Die Kommata zeigen das
Atemholen an.

The commas indicate where
breath is to be taken.

Les virgules indiquent
les respirations.



First system of musical notation. The upper staff (treble clef) begins with a forte (*f*) dynamic and features a melodic line with triplets and slurs. The lower staff (bass clef) provides a harmonic accompaniment with chords and eighth-note patterns, also marked with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation. The upper staff (treble clef) is marked *dolce* and contains a melodic line with slurs and triplets. The lower staff (bass clef) continues the accompaniment with chords and eighth-note patterns.

Third system of musical notation. The upper staff (treble clef) features a melodic line with triplets and slurs. The lower staff (bass clef) provides a harmonic accompaniment with chords and eighth-note patterns.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and triplets. The lower staff (bass clef) provides a harmonic accompaniment with chords and eighth-note patterns.

The first system of musical notation consists of a single treble staff and a grand staff (treble and bass staves). The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The grand staff contains a harmonic accompaniment with chords and single notes in both the treble and bass staves.

The second system of musical notation continues the piece. The treble staff features a more complex melodic line with many beamed sixteenth notes. The grand staff provides a steady accompaniment with chords and moving lines in both staves.

The third system of musical notation shows a continuation of the melodic and harmonic themes. The treble staff has a melodic line with some slurs and ties. The grand staff accompaniment remains consistent with the previous systems.

The fourth system of musical notation concludes the page. It includes performance markings: *rall.* (rallentando) and *p* (piano) in the treble staff, and *rall.* in the bass staff. The final measures show a change in the harmonic structure, with some notes marked with accents.

Il boschetto.

Poesia del Signor N. di SANTO-MANGO.

2.

Andante con moto. (♩ = 66.)

CANTO.

VOCALIZZO.

PIANO.

p

Spie - ga o - mai la notte a - mi - ca su li

noi — lo seu - ro vel fil - le mia quegl'a - stri in ciel par che i -

cresc.

spi - ri - no — pia - cer par — che spi - ri - no pia -

cresc.

p

cer spiega o - mai la no - te a - mi - ca su - di noi - lo scu - ro

vel ah - si - si lo scuro vel - fil - le mi - a que gl'astri in cielo par che

dolce

spi - ri - no via cer - par - che spi - ri - no pia - cer

par che di - - ca in tal a_spetto nò non es_ser più cru.

de_le__ ve_di chia - - ma ancor le_de_le quella De_a che a_morsprez.

zò__ ma quel zef_firo quel zef.fi_ro leg_gie_ro sai che dice o fil_le a

ma - ta per che sei ti - ran - na ingrata a — chi l'al - mail cor — tof.

fri — par — che di - ca in tal — a - spet - to nò non —

dolce

dolce

esser nò non es - ser più cru - del par che di - ca in tal a - spetto nò non esser più cru -

del spiega o maila notte a mi ca su di noi lo scu ro vel fil le

mi a quegl'astri in ciel par che spiri no pia ce re par che spi ri no pia

cer par che spi ri no pia cer io non sò qual nume

si - a io non sò qual nu-me sia che c'in eb - bria di pia -

cer - che c'in eb - bria di pia - cer - che c'in

eb - bria pia - cer.

p

cresc.

3.

Larghetto. (♩ = 84.)

VOCALIZZO.

PIANO.

The musical score is written for a vocal part (Vocalizzo) and a piano accompaniment (Piano). The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Larghetto' with a quarter note equal to 84 beats per minute. The score is divided into five systems, each with a vocal line and a piano line. The vocal line begins with a rest, followed by a series of eighth and sixteenth notes, with a 'p dolce' marking. The piano line features a steady eighth-note accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'dolce'.

This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical markings such as *dolce* and *rallent.*. The piece concludes with a double bar line and repeat dots.

dolce

p

rallent.

p

La protesta d'amore.

Poesia del Signor N. di SANTO-MANGO.

1.

Andante cantabile. (♩ = 69.)

CANTO.

For-tu-na - ta fan-ciul-let - ta che non

VOCALIZZO.

PIANO.

ha - i ne l'al-ma pu - ra al-tra leg - ge che na-tu - ra con-dot-

tie - ra del tuo cor a go-der d'un-tan-to be - ne te fe-ta fe-li-ce al-

let - ta a go - der d'un tan - to be - ne - te le tà fe - li - ce al - let - ta

che — da — l'uo - mo al - lor — i ot - tie - ne quan di - gno - ra il suo va -

lor — quan di - gno - ra il suo il su - o va - lor ah! — ah! —

f

For-tu-na - ta fanciul-let - ta che non ha - i ne l'al-ma

fp

pu - ra al-tra leg - ge che na - tu - ra con-dot-tie-ra del tuo

a piacere

fp

a piacere

fp

col canto

Allegro. (♩ = 120.)

cor. Il mio greg - ge la - ca -

cresc. *f* *rall.*

pan - na strug - - ga Gio-ve strug - ga Gio-ve pu - ni-

cresc. *f* *rall.*

cresc. *f*

Meno Allegro. (♩ = 104.)
tempo

tor se il mio lab-bro è men-ti - to - re se man-cai di fe - del-tà - - - se il mio

p *rall.*

p

lab - bro è men-ti - to - re se man-cai mancai di fe-del-tà so che

giura — e che sal- fan- na che l'inganno la in se - no ac- col- to magli

pin- ge_ il cornel vol- to la tra- di- ta ve- ri- tà — il cornel

vol- to la tra- di- ta — ve- ri- tà Strugga Gio- ve pu- ni-

to - - re se man_cai di fe - del - tà _____ se il mio

pp

pp

p

lab - bro è men_ti - to - re se man_cai di fe - del - tà _____ se il mio

rall.

pp

rall.

lab - bro è men_ti - to - re se man_cai man_cai di fe - del - tà so che

cresc.

f

pp

cresc.

f

giu-ra — che saf-fan — na che l'in-gan — no ah in se — no ac — col — to ma gli

p

pin-ge — il cornel vol — to la tra-di — ta — ve-ri-tà ma gli pin — ge il cornel

ten.

vol-to la tra-di-ta — ve-ri-tà se il mio lab-bro è — men-ti —

p *tr.*

to - re se man - cai di fe - del - tà se ——— man - -

- - - cai di fe - - - - del - tà se il mio lab - bro è men - ti -

to - re se man - cai di fe - del - tà ah se man - cai di fe - del - tà.

5.

Allegro spiritoso. ($\text{♩} = 144.$)

VOCALIZZO.

The first system of the musical score. The vocal line (VOCALIZZO.) is written on a single staff in treble clef, starting with a *f* dynamic and a *legato* marking. It features a continuous eighth-note melody. The piano accompaniment (PIANO.) is written on two staves (treble and bass clefs) and begins with a *f* dynamic. The piano part consists of chords and some eighth-note patterns in the bass.

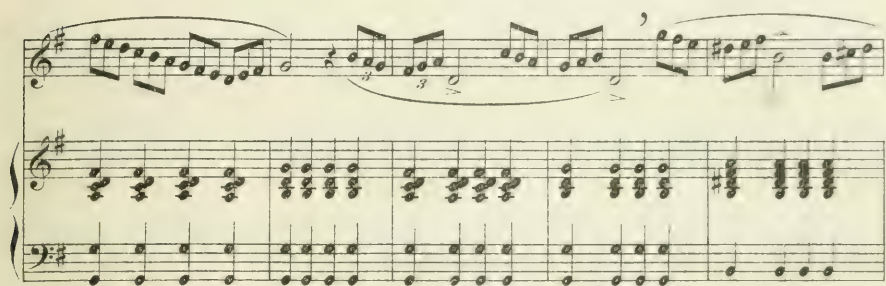
The second system of the musical score. The vocal line continues with eighth-note patterns and some rests. The piano accompaniment features chords in the treble and a more active eighth-note line in the bass.

The third system of the musical score. The vocal line continues with eighth-note patterns and some rests. The piano accompaniment features chords in the treble and a more active eighth-note line in the bass.

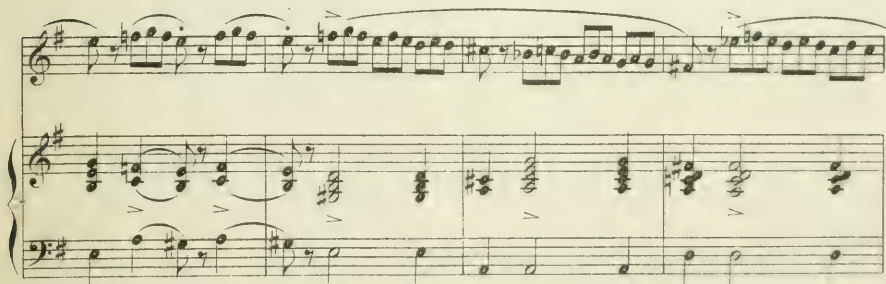
The fourth system of the musical score. The vocal line continues with eighth-note patterns and some rests. The piano accompaniment features chords in the treble and a more active eighth-note line in the bass.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some beamed together, and a long slur spanning several measures. The middle and bottom staves are grand staves (treble and bass clefs) with a key signature of one sharp. They contain block chords and single notes, primarily in the bass register.



The second system of musical notation also consists of three staves. The top staff continues the melodic line from the first system, with similar rhythmic patterns and a long slur. The middle and bottom staves continue the harmonic accompaniment with block chords and single notes.



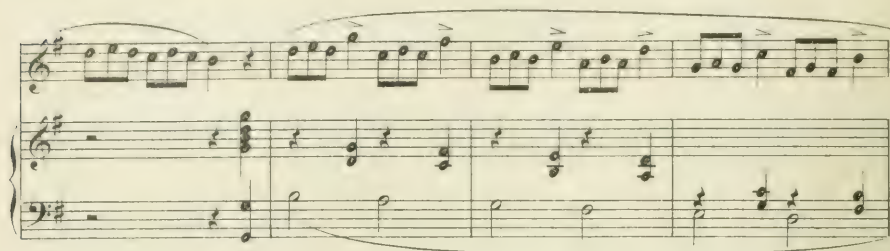
The third system of musical notation consists of three staves. The top staff shows a more complex melodic line with some chromaticism and a key signature change to two sharps (F# and C#). The middle and bottom staves continue the harmonic accompaniment with block chords and single notes.




The fourth system of musical notation consists of three staves. The top staff continues the melodic line with a key signature change to one sharp (F#). The middle and bottom staves continue the harmonic accompaniment with block chords and single notes.



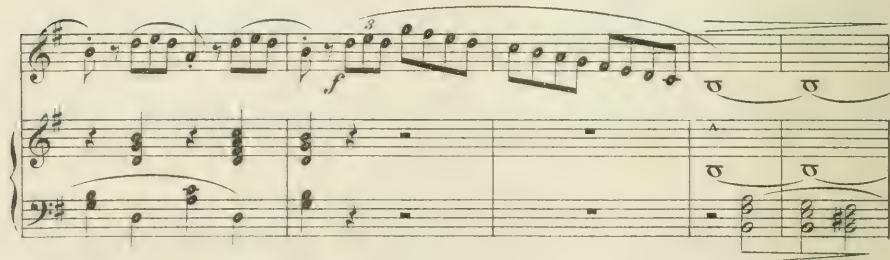
First system of musical notation. The top staff (treble clef) begins with a melodic line marked *rallén.* and *a tempo*. The bottom staff (bass clef) provides harmonic support with chords and single notes.



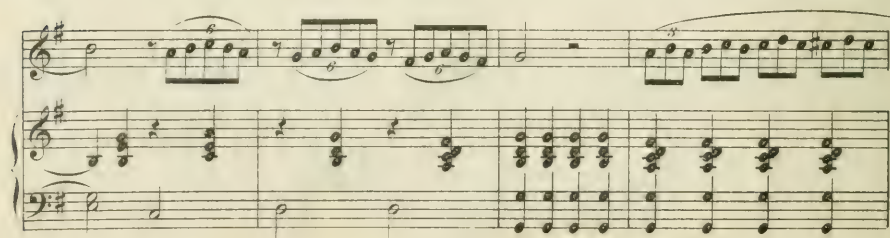
Second system of musical notation. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff features a series of chords and single notes.



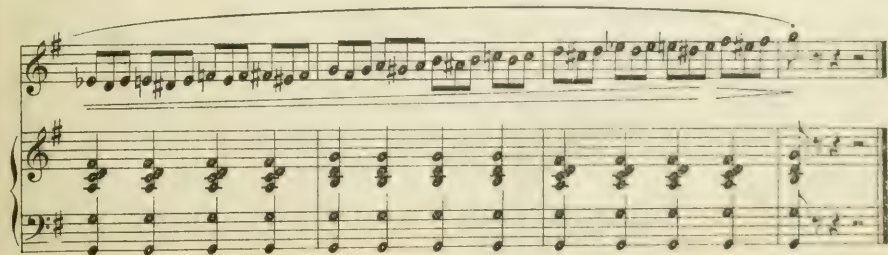
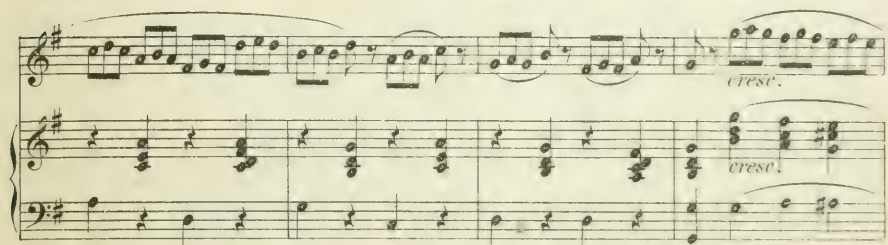
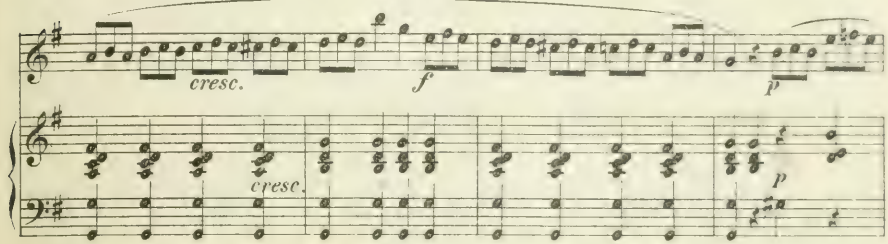
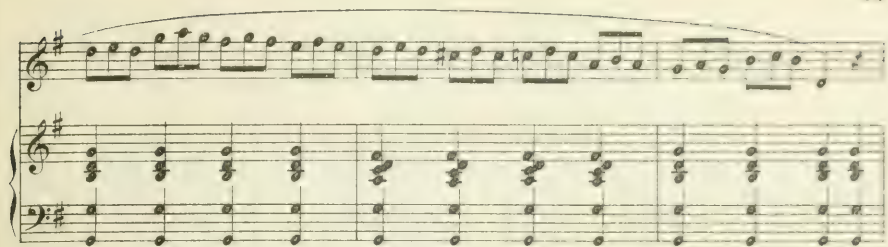
Third system of musical notation. The top staff continues the melodic line. The bottom staff features a series of chords and single notes.



Fourth system of musical notation. The top staff continues the melodic line. The bottom staff features a series of chords and single notes.



Fifth system of musical notation. The top staff continues the melodic line. The bottom staff features a series of chords and single notes.



Il ritorno.

Poesia del Signor N. di SANTO-MANGO.

6.

Allegro moderato. (♩ = 96.)

CANTO.

A - le sull'a-li a - mor amor ne

VOCALIZZO.

PIANO.

vie - ne per - non la - sciarti per non la - sciarti ca - ro mai più

per te per te il mio co - re per te mio be - ne pal - pi - te rà - si

oh gio - ja te ne - ra che e gual non ha

a - te sull' a - li a - mor amor ne vie - ne

per non la - sciar ti per non la - sciar ti ca - ro mai più e

se le cene-ri ser-ba - no a - mo - re nel sas - so

f

ge-lido per - te per te il mio cor per te per te - mio be - ne que -

p

sto mio cor palpi te - rà - si que sto - mio cor pal - pi - te - rà

cresc. *f*

p a — te sull' a - li a - mor a - mor ne vie - ne

p

per non la - sciarti per non la - sciarti ca - ro mai più to do ti

p

ve do a me non cre do o dol - ce i stan - te di vo - lut - tà o dol - ce i

p

stan-te di vo-lut-ta t'o-do ti ve-do a me non cre-do o dol-cei-

stan-te di vo-lut-ta o dol-ce i-stan- - - te

di vo-lut-ta e se-le-ce-ne-ri

rall.

ser.ba - no a - mo - re nel sas - so ge.li - do per te il mio cor pal.pi.te.

rall.

col canto

rall.

rà per te mio ben pal.pite - rà si il cor il cor pal.pite - rà pal.pi.te -

rall.

col canto

Allegro quasi presto. (♩ = 116.)

p

rà pal.pi.te - rà per te mio ben pal.pi.te - rà.

p

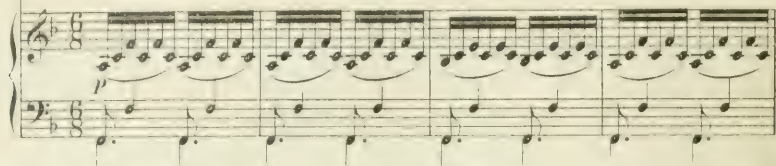
p

7. Tempo pastorale. (♩ = 92.)

VOCALIZZO.



PIANO.



dolce

dolce

dim.

dolce

dolce

dolce

a piacere

molto rall.

presto

lento

a tempo

dolce

p dolce

ff

p

dim.

p

dolce

dolce

tr.

rall.

col canto

tr.
dolce

a piacere
molto rall. con sentimento

I voti pubblici.

Poesia del Signor N. di SANTO-MANGO.

8.

Andante grazioso. (♩ = 72.)

CANTO.

VOCALIZZO.

PIANO.

p dolce

Più ri - den - te più lu - cen - te splen - de il

p dolce

sol splend il sol — ol - tre lu - sa - to que - sto gior - no de - - si

a - to per — noi sa - - cro o - gnor o - gnor sa - rà —

Quest' au - ro - ra co - si bel - la mai non

tur - bi - ria pro - cel - la si bel giorno al suo ri -

tor - no ri - splen - de - rà fau - sto o - gnor ri - splen - de - rà fau - sto o -

gnor risplen - - - - - a piacere
presto
rallen. poco a poco
a piacere
presto
rallen. poco a poco
 - - - - - de -

Allegro vivace. ($\text{♩} = 120.$)

rà. Già sin - do - ra la col - li - na ec - co il

sol che s'avvi - ci - na ri - de il Cie - lo e sem - br' in - tor - no

più bel gior - no sem - br' in - tor - no più bel gior - no an - nun -

ziar — vien l'au - ro - ra — in biondo ve - lo fuor dell

u - so a dor - na il Ciel del - le chio - me tra il ful - gor che sor -

giam a sa - lu - tar noi leg - giam l'au - gu - sto no - me che sor -

giam a sa - lu - tar più ri - den - te più lu - cen - te

dolce
già s'in - do - ra la col - li - na ec - co il sol che s'avvi -

p dolce

ci - na ri - de il Cie - lo e sem - br' in - tor - no più bel gior - no

sem - brin - tor - no più bel gior - no an - nun - ziar a che sor -

giam a sa - lu - tar si che sor - gia - mo a sa - lu - tar

p *cresc.* *f*

p *cresc.* *f*

cresc. *f*

che sor - gia - mo a sa - lu - tar

p

f *p*

— si che sor - giam a sa - lu - tar —

che sor - gia - mo a sa - lu - tar — que - sto

gior - no — de - si - a - to per no - i sa - cro o - gnor sa - rà —

9.

Allegretto alla Polacca. ($\text{♩} = 112$.)

VOCALIZZO.

PIANO.

The musical score is written for a vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Allegretto alla Polacca' with a metronome indication of 112 beats per minute. The score is divided into five systems, each containing a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of a single melodic line with various ornaments and slurs. The score is published by Edition Peters, with the number 6989.

The musical score is arranged in six systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat).

- System 1:** The vocal line begins with a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *rall.* (rallentando) and *col canto* (with the voice).
- System 2:** The tempo changes to *a tempo*. The piano accompaniment continues with a consistent eighth-note accompaniment.
- System 3:** The vocal line has a melodic phrase marked *dolce* (sweetly). The piano accompaniment features a steady eighth-note pattern. Dynamics include *dolce* and *f* (forte).
- System 4:** The vocal line has a melodic phrase marked *dolce*. The piano accompaniment features a steady eighth-note pattern. Dynamics include *dolce* and *fp* (fortissimo).
- System 5:** The vocal line has a melodic phrase marked *f*. The piano accompaniment features a steady eighth-note pattern. Dynamics include *f*.
- System 6:** The vocal line has a melodic phrase marked *f*. The piano accompaniment features a steady eighth-note pattern. Dynamics include *f*.

p

a tempo

rallen.

col canto

f

cresc.

f

FINE

The musical score is arranged in six systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked "a tempo".

The first system shows the vocal line with a series of eighth-note runs and slurs. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

The second system continues the vocal melody with slurs and accents. The piano accompaniment maintains its rhythmic pattern.

The third system introduces the instruction *rall.* (rallentando) in the vocal line. The piano accompaniment also shows some changes in its bass line.

The fourth system features the instruction *col canto* (with the voice) in the piano part, indicating a change in the accompaniment's texture. The vocal line continues with slurs and accents.

The fifth system is marked *a tempo* and shows the vocal line with a series of eighth-note runs and slurs. The piano accompaniment returns to a more active pattern.

The sixth system concludes the page with the vocal line and piano accompaniment.

The first system of musical notation consists of three staves. The top staff is a single melodic line in a key of three flats (B-flat, E-flat, A-flat) and 2/4 time. It begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a half note. The middle and bottom staves are piano accompaniment. The middle staff features a series of chords, mostly triads and dyads, with some sixteenth-note patterns. The bottom staff provides a steady bass line with eighth and sixteenth notes.

The second system of musical notation continues the piece. The top staff includes trills marked with 'tr' and a 'dolce' (sweet) marking. It also features a 'rallen.' (rallentando) marking. The piano accompaniment continues with chords and a steady bass line.

The third system of musical notation begins with the tempo marking 'a tempo'. The top staff has a 'dolce' marking. The piano accompaniment in the middle and bottom staves features a more active melody with eighth and sixteenth notes, marked with a 'p' (piano) dynamic.

The fourth system of musical notation continues the piece. The top staff has an 'a tempo' marking and a 'un poco rallentando' (a little slowing down) marking. The piano accompaniment continues with a steady bass line and chords.

La speranza.

Poesia del Signor N. di SANTO-MANGO.

10.

Andante sostenuto. (♩ = 66.)

CANTO.

BeLla spe - me in sen ni scen - di col pia - ce - re m' i non dai

VOCALIZZO.

PIANO.

pet - to se m' ado - rail caro ogget - to lieta l'al - ma al fin sa - rà al - la

gio - ja questo cor più re - sis - te - re non sà - bel - la spe - me in sen ni

seen - di col pia - ce - re mi non dal pet - to se m'a - do - rail caro og - get - to lieta

cresc.

cresc.

cresc.

l'al - ma al fin sa - rà in un mar - di tan - t'eb - brez - za tento in - van tro - va - re a -

con espress.

con espress.

con espress.

cen - ti dall'ec - ces - so di tor - men - ti all'ec - ces - so di piacer fin che

assai animato

dolce

col canto

dolce

tal - ma non s'av - vez - - za sem bra un sogno lu sin ghier fin - che

tal - ma non s'av - vez - - za sem bra un so - gno lu sin ghier

dolce que - sta vi - ta sol c'in - vi - ta al la
dolce
lento
col canto

gio - ja ed al pia - cer ed al pia - cer

que - - - sta vi - - - ta sol cin - vi - - ta al - la gioja ed - - - al pia -

rall.

cresc.

col canto

cer ah! si in un mar - - di tant'eb - brez - za tento in va - no trovar ae -

dolce

dolce

p

cen - ti dall'ee - ces - so de' tor - men - ti all'ee - ces - so di pia -

cer fin - che l'al - ma non s'avvez - za sembra un so - gno lu - sin -

ghier finche l'al - ma non sav-vez - za sembra un so - gno lu-singhier dalli ec -

ces - so de' tor-men - ti all' ec-ces-so di piacer si di pia -

cer dall' ec-ces-so de' tor-men-ti all' ec-ces-so di pia-er.

con anima e sentimento

col canto

col canto sf

11.

Andante espressivo. ($\text{♩} = 54.$)

VOCALIZZO.

PIANO.

dolce

.S.

p

cresc.

1

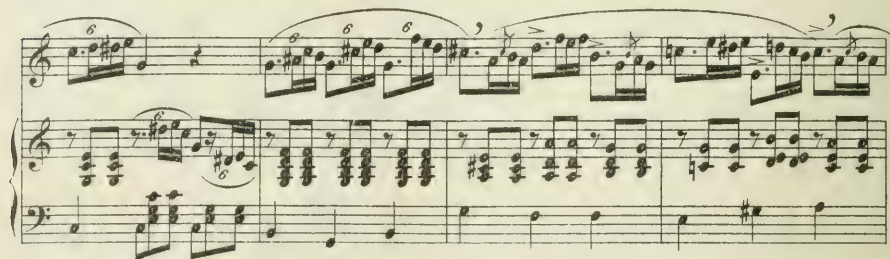
cresc.



The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays a series of chords, while the left hand plays a simple bass line. The word *dolce* is written below the vocal line.



The second system of musical notation continues the vocal and piano parts. The vocal line features a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with chords and a bass line. The word *dimin.* is written below the vocal line.



The third system of musical notation continues the vocal and piano parts. The vocal line features a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with chords and a bass line.



The fourth system of musical notation continues the vocal and piano parts. The vocal line begins with a trill (tr) on G4, followed by a half note A4, a quarter note B4, and a half note G4. The piano accompaniment continues with chords and a bass line. The word *dolce* is written below the vocal line.



The fifth system of musical notation continues the vocal and piano parts. The vocal line features a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with chords and a bass line.



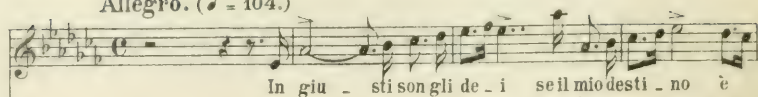
Il lamento.

Poesia del Signor N. di SANTO-MANGO.

12.

Allegro. (♩ = 104.)

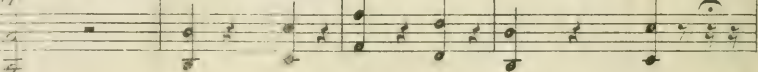
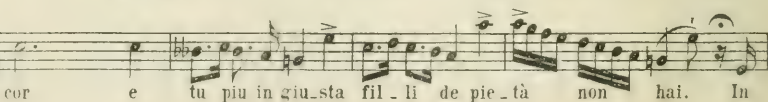
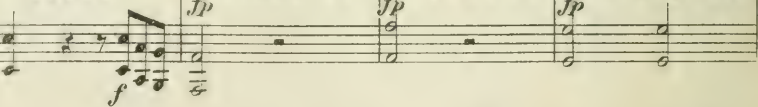
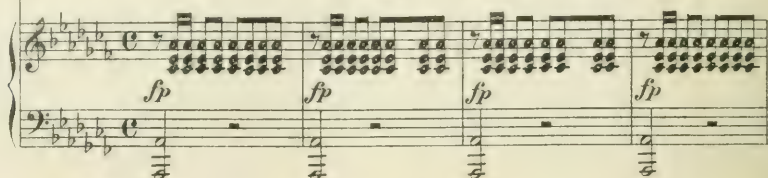
CANTO.



VOCALIZZO.



PIANO.



giu - sti son gli de - i se il mio de - sti - no è que - sto che

de - gli af - fan - ni mie - i non hai non hai pie - tà - - - - - nò - - - - -

non - - - - - hai - - - - - pie - tà - - - - - nò nò non hai non hai pie - tà.

dolce

Di pe - ne di af fan - ni mo - rir mo - rir mi sen - to se

dolce

dolce

dolce

so - no un mo - men - to lontan da te la pa - ce - se -

dolce

dolce

rall.

re - na - sol go - do se se - i sol go - do se -

rall.

col canto

se - i ca - ra con me in pian - to mi tro - va il

so - le sorgen - do mi la - scia pian - gen - do se tor - na nel

mar mi la - scia pian - gen - do se tor - na nel mar se tor - na nel mar e fe - de all'a

dolce

mo - re non da - ie ancor mi po - trai cru - del chia - mar e an -

dolce

dolce

cor - mi po - trai cru - del cru - del chia - mar. Di pe - ne d'af -

f

fan - ni mo - rir mo - rir mi sen - to se so - non mo -

dolce

men - to lon - tan da - - - - - te la pa - - - - - se .

re - - na che pri - ma per de - - i sol go - - do - - se

se - - - i ca - - - ra - - - con mè mi - a ca - ra - - - con

me. ——— in giu - sti son gli de - i se il mio de - sti - no è

que - sto che de - - gli affanni mie - i pietà non han non han an -

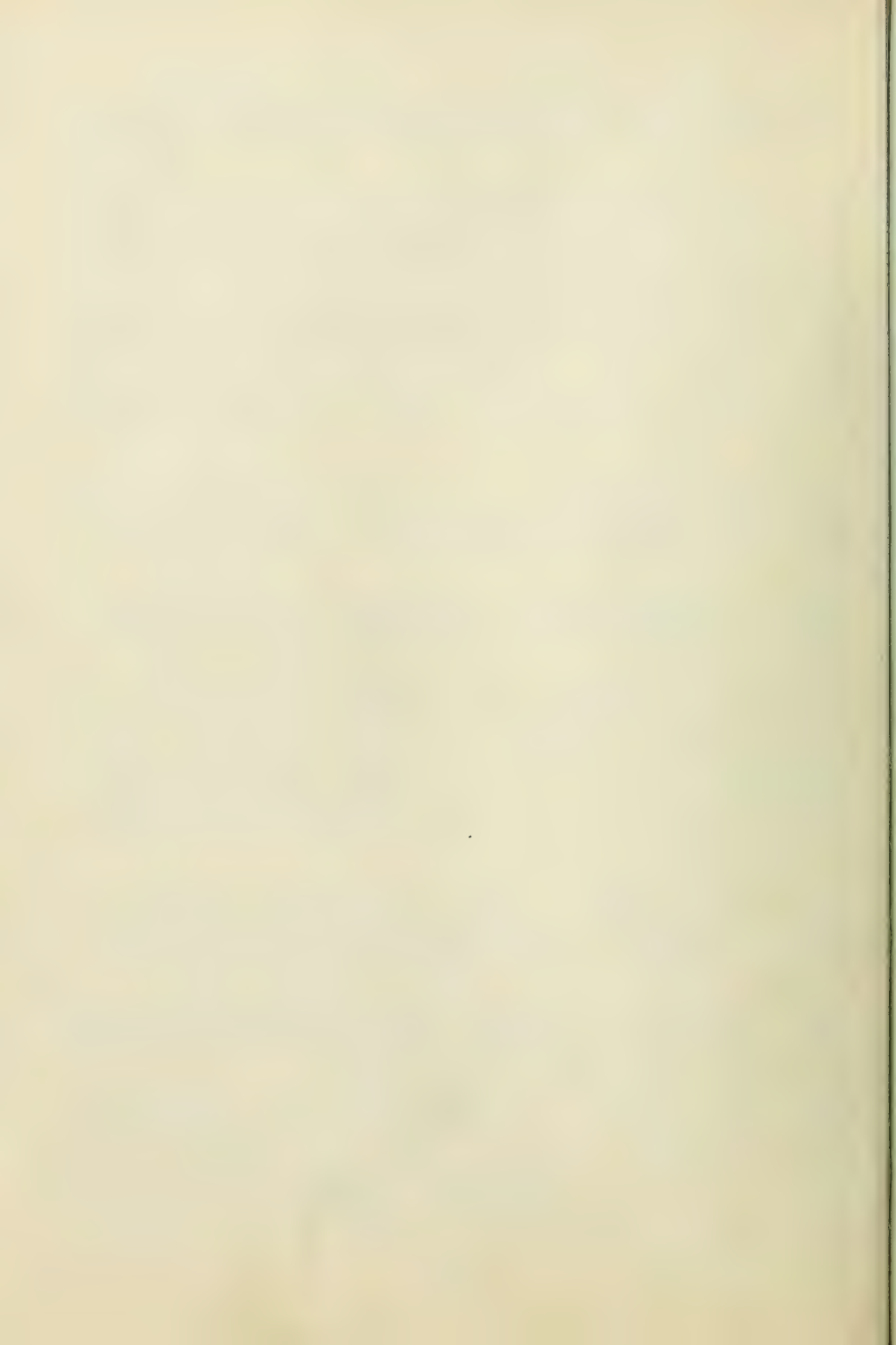
cor e tu più in giu - sta fil - li de di me non hai pie -

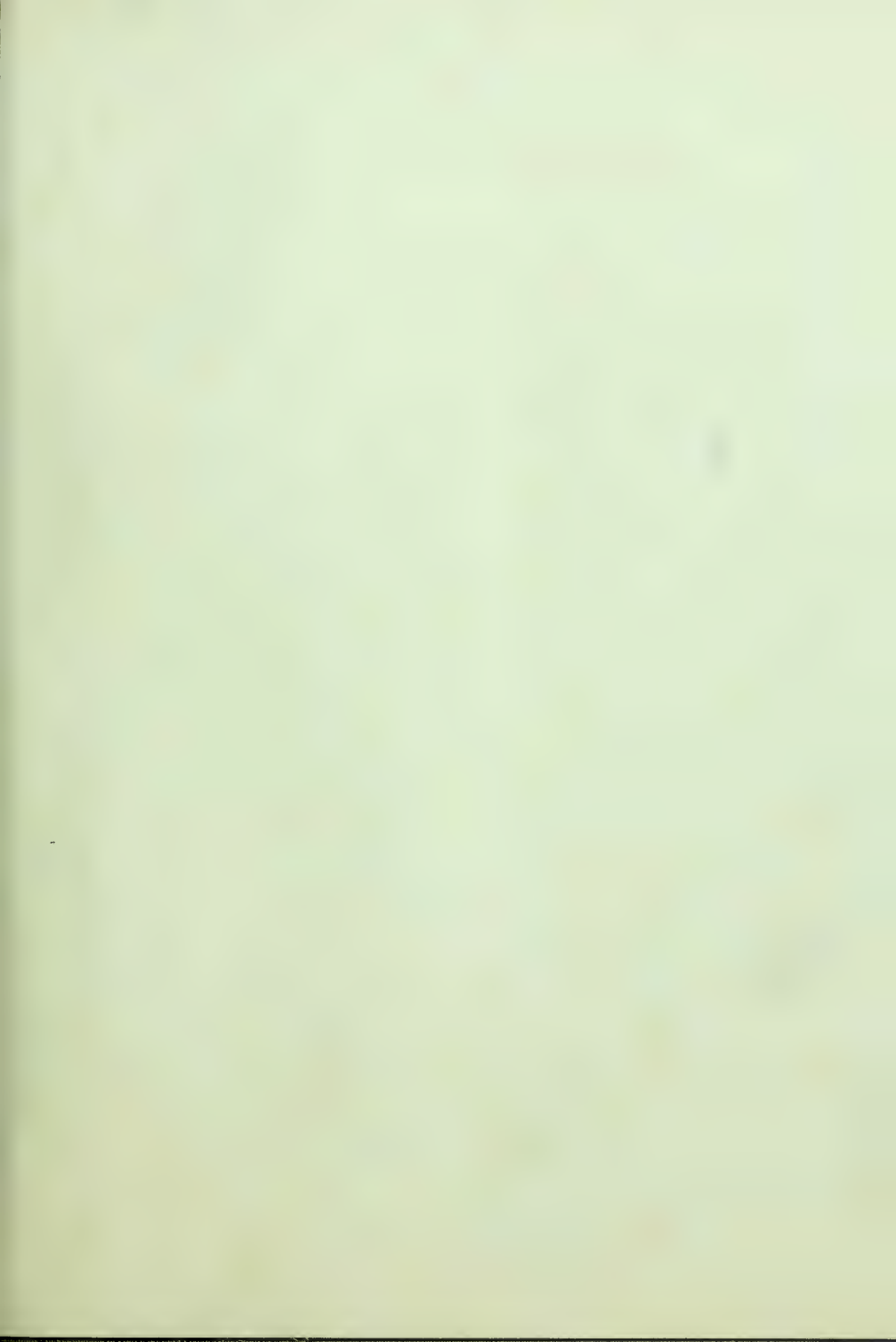
tà — si e tu cru-de-leo fil-le non hai di me pie -

tà nò non hai di me pie - tà ah tu non hai di me pie -

tà ah tu non hai di me pie - tà — non hai di me pie-tà.

pp





EDITION PETERS

Bei Bestellungen wolle man nur die Nummern angeben.

Sammlungen für den Gesangsunterricht

- Nr.
734a/b ARIEN-ALBUM für Sopran (98 klassische Arien), 2 Bände
794a/b ARIEN-ALBUM für Mezzo-Sopran (61 Arien), 2 Bände
735 ARIEN-ALBUM für Alt (55 Arien).
736 ARIEN-ALBUM für Tenor (48 Arien).
737a/b ARIEN-ALBUM für Bariton und Baß (71 Arien), 2 Bände
2071a/c LIEDERKRANZ, hoch, mittel, tief.
92 Lieder von Bach, Beethoven, Haydn,
Mozart, Schubert, Schumann, Weber usw.
2750a/b NEUE MEISTERLIEDER, hoch, tief.
Ausgewählte Gesänge von Brahms, Franz, Grieg, Jensen,
Liszt, Loewe, Raff, Rubinstein, Tschaiowsky, Wolf usw.
2882a/c UNTERRICHTSLIEDER (Friedlaender), hoch, mittel, tief.

- Nr.
3348 ALTE MEISTER DES BEL CANTO (Landshoff).
50 Arien, Kanzonen und Kanzonetten.)
3495 ALTE MEISTER DES DEUTSCHEN LIEDES (Moser).
30 Gesänge des 17. und 18. Jahrhunderts.)
3392a BACH, J. S.: 25 geistliche Lieder (Roth).
3392b BACH: Lieder aus dem Notenbuch der Anna Magdal. Bach.
3493 HANDEL: 30 Gesänge für eine Frauenstimme (Roth).
2451 KIRCHEN-ARIEN für Sopran und Orgel.
Neue Ausgabe von Georg Göhler.
2074 KOLORATUR-ARIEN für Sopran (24 Arien), (Marchesi).
1350 KOLORATUR-ARIEN für Mezzo-Sopran (12 Arien).

Gesänge mit Klavier

- Nr. **BRAHMS**
Sämtliche Lieder mit Ausnahme der Volkslieder.
3201a/c Album I, hoch, mittel, tief.
3202a/b Album II, hoch, tief.
3691a/b Album III, hoch, tief.
3692a/b Album IV, hoch, tief.

- GRIEG**
466a/c Album I—V. 60 Lieder, 5 Bände, hoch.
467a/c Album I—V. 60 Lieder, 5 Bände, tief.
3208a/b Auswahl. 60 Lieder, hoch, tief.

- WOLF**
245 Lieder. Folio-Ausgabe, 6 Bände.
Oktav-Ausgabe, 20 Bände.
3140/3a/b MORIKE-LIEDER, 4 Bände, hoch und tief.
3147/8a/b EICHENDORFF-LIEDER, 2 Bände, hoch und tief.
3156/59 GOETHE-LIEDER, 4 Bände.
3149/52 SPANISCHES LIEDERBUCH, 4 Bände.
3141/46 ITALIENISCHES LIEDERBUCH, 3 Bände.
3153/55 LIEDER NACH VERSCHIED. DICHTERN, 3 Bände.
Einzel- und weitere Ausgaben siehe Sonder-Verzeichnis.

- KEUSSLER**
Gesänge nach eigenen Dichtungen, 9 Hefte.
Vorzugsausgaben in künstlerischer Ausstattung.

- MATTIESEN**
Op. 1 Balladen vom Tode.
Op. 10 Balladen von der Liebe.
Op. 2—9, 11 und 12. Lieder und Gesänge.
Op. 13 Zwiesengesänge zur Nacht. Vier Duette für eine
weibliche und eine männliche Mittelstimme.
Op. 14 Vom Schmerz, 5 Lieder.
Op. 15 Überwindungen, 7 Lieder.

- MOUSSORGSKY**
Lieder und Tänze des Todes, Kinderstube.
16 Lieder, 2 Bände.
Ohne Sonne, 6 Lieder.
Sonder-Verzeichnisse mit den genauen Inhaltsangaben
bitte kostenlos zu verlangen.

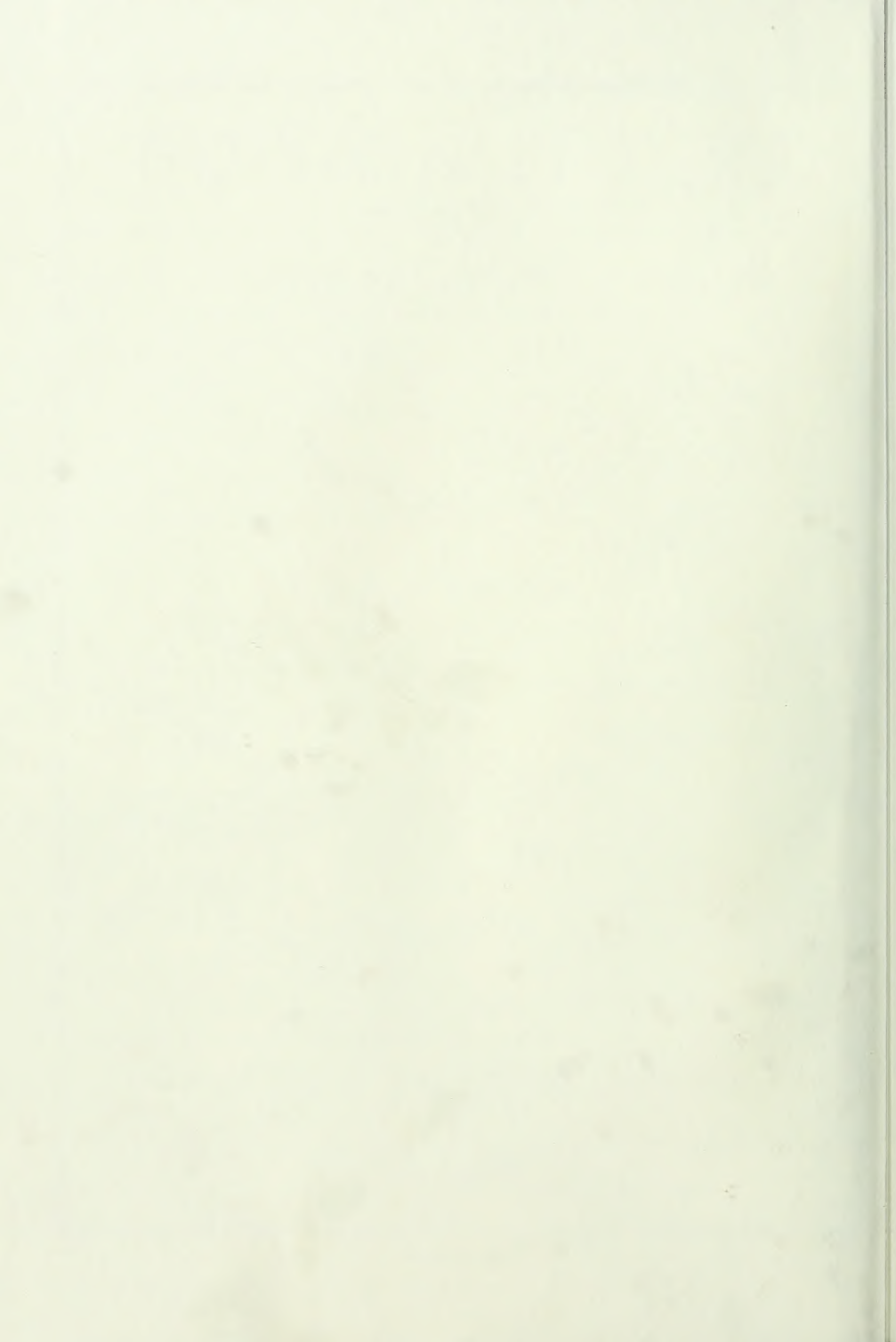
NEUER LIEDERKRANZ

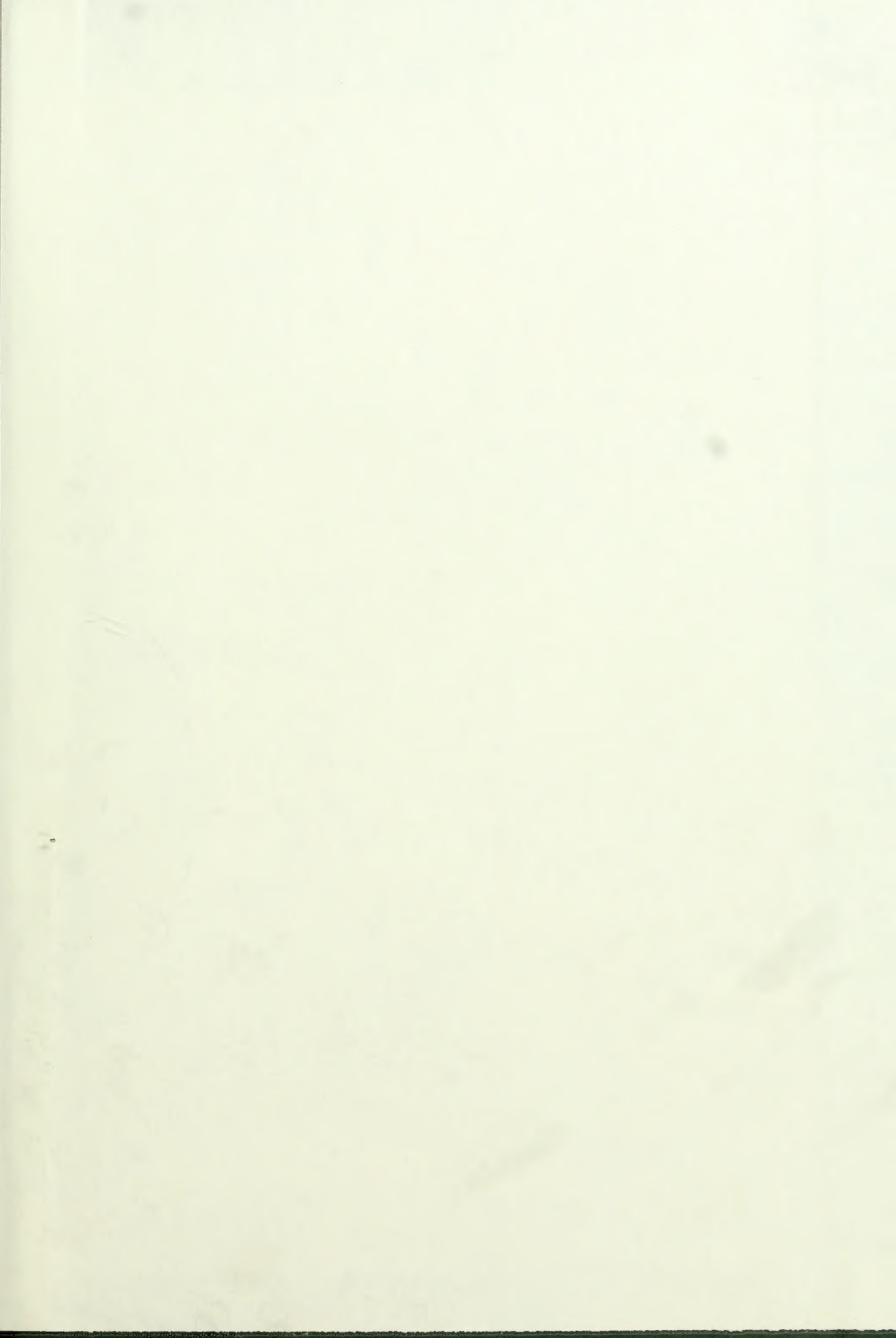
Nr. 3813a/b hoch, tief.

50 LIEDER VON BRAHMS, CORNELIUS, GRIEG, JENSEN, LISZT, RUBINSTEIN,
TSCHAIKOWSKY, WOLF usw.

Ergänzungsband zum LIEDERKRANZ und zu den NEUEN MEISTERLIEDERN.







UTL AT DOWNSVIEW



D RANGE BAY SHLF POS ITEM C
39 14 15 18 02 024 0